Portugal in Chronicle & Epic

Thomas Fisher Rare Book Library

January ~ March 1989

PORTUGAL

in Chronicle and Epic

An exhibition of books and manuscripts
relating to Portuguese literature
with brief notes on
Brazil and Brazilian Literature

Thomas Fisher Rare Book Library
University of Toronto
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FOREWORD

The Stanton Collection of Portuguese Literature, one of the largest donations ever received by the Thomas Fisher Rare Book Library, continues a long and important tradition in the development of the University of Toronto research collections in the fields of Luso-Hispanic literature and history. Professor Stanton has described the influence on his bibliophilic endeavours of Professor Milton Buchanan, whose large and very rich collection of books came to the University Library many years ago. The Stanton Collection, which includes an exceptionally fine collection of epic poetry, extends significantly the range and depth of our holdings and makes available to scholars in Canada for the first time the primary works of one of the most neglected of European literatures.

This exhibition, which can include only a small selection of the more than four thousand books and manuscripts in the Stanton Collection, also displays a few items from the Buchanan Collection and from the collection of Brazilian materials purchased over the past several years with funds provided by Brascan Limited. It is the enlightened generosity of these donors that makes an exhibition such as this one possible. The exhibition and its catalogue are produced in recognition of this special relationship between the University of Toronto and the supporters who make possible the provision of some of its most important resources.

Richard Landon
Director

Some Brief Remarks on the Build-up of my Portuguese Collection

R.G. Stanton

When I was a student, I first learned Portuguese from that great scholar and bibliophile, Milton Buchanan. It was he who arranged for me to spend a year in Rio de Janeiro in 1945, studying at the University there. In Brazil, I speedily became fascinated by Brazilian and Portuguese literature, and spent all my available funds, which were not large, in acquiring books; fortunately, books were very cheap at that time, and I even managed to pick up quite a number of eighteenth and nineteenth-century volumes. I remember that, when I came to return to Canada, I shipped back some 37 bags of accumulated books.

I maintained an interest in the history and literature of Portugal, and taught these at both the University of Toronto, and the University of Waterloo. However, my bookbuying was not a very active pastime until the late fifties. At that time, I ordered a couple of works from Rosenthal's in Oxford; one was the great bio-bibliographic dictionary of Innocencio Francisco da Silva; the other was a manuscript copy of an unpublished epic by Isaac de Sequeyra Samuda and Jacob de Castro Sarmento. The books arrived, but I also received a communication from another bibliophile who, after Milton Buchanan, was to have a great influence on my collecting. This was Dr. Maurice L. Ettinghausen.

Throughout his long life, Dr. Ettinghausen had built up a great many contacts and had acquired an unrivalled knowledge of Portuguese bibliography. His bibliographic connections with the late King Manoel (d. 1935) certainly assisted him in gaining entrée anywhere in Portugual. I admitted my interest in the Portuguese epic to Dr. Ettinghausen, and he helped me very much through his vast experience and his many contacts. Some of the items that I acquired from him had been from the great library of the first Duke of Palmella; Dr. Ettinghausen had acquired that library many years before, when the present Duke had disposed of the collection. Certainly the epic portion of my collection is outstanding; Dr. Ettinghausen told me, in one letter, that he considered it the best in the world (this is probably a mild exaggeration; I suspect that it is merely in the same league with that in the National Library in Lisbon and with the Palha collection at Harvard.) However, I have supported the epic portion of the collection with a great deal of collateral material. There are relevant historical works on the secular and literary history of Portugal; other writings by the epic writers; complete works of writers who contributed directly or indirectly to Portuguese literature; works connected with printing and architecture in Portugal; and collateral works connected with the epic in other languages and literatures.

PORTUGAL IN CHRONICLE AND EPIC

Of the major national literatures of Europe, Portuguese literature is one of the least familiar to the English speaking world. With the notable exception of Camões, few Portuguese writers are known outside their native country. Yet Aubrey Bell, whose history of Portuguese literature, originally published in 1922, is still the major authority on the subject in English, makes the confident assertion that the literature of Portugal is the greatest created by any small nation with the exception of Greece. The golden age of Portuguese literature closely parallels the country's greatest achievements in geographic exploration. In 1385 the dynasty of Avis gained the Portuguese throne following victory over the Spaniards at the battle of Aljubarrota. Soon an ambitious programme of geographic expansion and exploration was launched, principally on the initiative of Prince Henrique "the Navigator" in the first half of the fifteenth century. This programme reached its climax during the reign of King Manuel I, when in 1497 a small fleet, captained by Vasco da Gama, succeeded in sailing around the southern tip of Africa and reaching India. At once Portugal usurped the position of Venice as the leading commercial power in the world, as the sea route to India displaced the overland and Mediterranean routes for trade in precious stones and spices. For a time Portugal ruled the waves as well as an impressive empire in Africa, Asia, and South America.

The seeds of decay, however, were already sown in the first flowering of imperial glory. Portugal, a small country, lacked the human and physical resources necessary to subdue and control its extensive overseas possessions. The voyages to distant continents were hazardous and many ships were wrecked with great loss of life and materials. The final catastrophe occurred in 1578 when King Sebastião led his nation to a disastrous defeat at the hands of the Moors at Alcacer-Kebir in Morocco. Sebastião himself was slain and his army routed. For two years his aged uncle, Cardinal Henrique, controlled Portugal's crumbling fortunes. Henrique was the last monarch of the once great House of Avis. When he died in 1580 the Portuguese throne was claimed by Felipe II of Spain, and Portugal became little more than a province of the large Spanish Empire. Independence was restored in 1640 under the Duke of Bragança, but the former ardour for empire had exhausted itself on the sands of Morocco, the reefs of southern Africa and the plains of India.

CASES 1 AND 2: CHRONICLES AND HISTORIES

History forms an important backdrop to Portuguese literature, especially to epic poetry, which by its very nature draws on historical and national themes. In this regard Portugal has been well served by its historians, particularly the chroniclers of its golden age. In 1434 King Duarte established the royal post of *cronista-mor*, whose responsibility was to record for posterity the reigns and deeds of the Portuguese monarchs. Many of the chroniclers served in the Portuguese territories overseas as administrators and archivists. Their writings, compiled mainly from public records, are frequently the only surviving testimony to historical events, the original evidence for which has since been lost. Part historical, part geographical, but constructed as chronological narratives, these records constitute a distinct literary form, similar to that developed in classical antiquity by Livy and Tacitus. Indeed the Portuguese chronicles are probably unsurpassed by those of any other nation, and have contributed considerably to the development of Portuguese prose, as well as having provided the raw material from which the poets created their epics.

Fernão Lopes. *Chronica del Rey D. Pedro I.* Lisboa Occidental: Na officina de Manoel Fernandes da Costa, 1735.

Fernão Lopes (ca. 1380-1460) is regarded as the father of Portuguese historiography. He was the first *cronista-mor*, and served under three kings. He chronicled the reigns of the first ten kings of Portugal, but only three of his works have survived: those concerning Pedro I (1357-1367), Fernando (1367-1383), and João I (1383-1433). The remaining seven histories were absorbed in revised versions of subsequent chronicles.

Many court chronicles existed only in manuscript and did not appear in printed form until much later. Lopes's chronicles, however, were undoubtedly known to his contemporaries and to later generations of writers, as he was frequently cited. The first of Lopes's chronicles to be published was that of the reign of João I in 1644, followed by that of Pedro in 1735. His account of Fernando's reign was published only in 1816. Lopes was held in high regard, both for the moral sentiments he expressed, as well as for his accomplished prose style, which is characterized by its vivid dramatic touches.

Garcia de Resende. *Chronica dos valerosos e insignes feitos del Rey Dom Ioão II. de gloriosa memoria.* Em Lisboa: Por Antonio Aluarez, 1622.

In addition to his historical pursuits, Garcia de Resende (ca. 1470-1536) was a court poet, a singer and an accomplished musician. Concerned about his countrymen's neglect of their poetical heritage, he collected the works of past and present poets and published them in his celebrated *Cancioneiro geral* (1516). As court chronicler, Resende wrote an account of the reign of João II (1481-1495), drawing heavily on the work of his predecessor Ruy de Pina. Resende's chronicle was first published in 1545, and was reprinted several times. Displayed here is the fourth edition which appeared in 1622 with a revised title. To this edition is appended a collection of Resende's poems, entitled *Miscellanea e variedade de historias*, which treat events of the day and throw valuable light on the times.

João de Barros. *Da Asia.* Nova edição. Lisboa: Na regia officina typografica, 1778.

João de Barros (1496-1570) conceived a grand plan to compile a history of the Portuguese in Europe, Africa, Asia, and South America, but only his history of Asia has survived. His account, covering the period 1419 to 1520, is divided into four *decadas*, a model borrowed from Livy. Barros begins with a brief account of a history of the Iberian Peninsula and the creation of Portugal, and then turns to a more detailed history of exploration and discovery under Prince Henrique (1394-1460), João II (1481-1495), the voyage of Vasco da Gama and the building of the Portuguese empire in the Orient.

Barros was well prepared for his task, having held the successive posts of treasurer and factor at the *Casa da India* in Lisbon, where he had access to archival material. The first and second *decadas* were published in 1552 and 1553 respectively; the third followed in 1563. They were an immediate success and copies soon became quite scarce. The fourth *decada*, unfinished at the time of Barros's death, was completed by João Baptista Lavanha, the *cosmographo-mor* of Portugal, and was published in 1615. Barros's narrative is interspersed with digressions on such varied topics as trade, local customs, religion, and natural history. Like Lopes, Barros earned universal praise for the purity and elegance of his language, although later the historical accuracy of his writings was called into question by historians, who criticized his omission of unpalatable truths.

Diogo de Couto. *Decada qvarta da Asia, dos feitos qve os portvgveses fizeram na conqvista e descobrimento das terras, & mares do Oriente.* Em Lisboa: Impresso por Pedro Crasbeeck, 1602.

Barros's account of Asia was continued by Diogo de Couto (1542-1616) who wrote a further nine *decadas* (IV-XII). Unlike his predecessor, Couto spent many years in India as soldier, trader, and official, and from 1595 as *cronista-mor* of India. His first-hand acquaintance with the places, events and people he was describing, lend his narrative a lively, dramatic quality.

The publication of Couto's work was plagued by a series of disasters. The fifth *decada* was tampered with by the Inquisition, and publication was delayed until 1612. The sixth was destroyed in a printing house fire; the seventh was confiscated at sea by the British; and the eighth and ninth were stolen from Couto's house; all were patiently rewritten by the indomitable Couto. The tenth long remained in manuscript and was published only in 1788. The eleventh was lost; and the twelfth is incomplete.

Damião de Goes. *Chronica do felicissimo Rey Dom Emanvel da glorioso memoria.* Em Lisboa: Por Antonio Aluarez, 1619.

The humanist scholar, diplomat, soldier, and musician, Damião de Goes (1502-1574) was one of the most distinguished Portuguese of his age. During his years abroad in diplomatic service he met Luther, Melanchthon and Erasmus, with whom he corresponded, and Albrecht Dürer, who drew his portrait.

In 1645 Goes was appointed *guarda-mor* of the Royal Archives, and was commissioned to chronicle the reigns of João II (1481-1495) and Manuel I (1495-1521), an assignment refused by four of his predecessors, including Barros. When the first part of the chronicle of João II came out in 1566, there was an outcry at court. Copies were seized and Goes was compelled to modify passages that were deemed too critical.

This was not the first time Goes had met with official disapproval. In 1540 his book *Fides, religio, moresque Aethiopum,* published in Louvain, was banned in Portugal. And because of his association with Protestant "heretics", he appeared three times before the Inquisition. Following his third trial in 1571 he was imprisoned for twenty months and had his property confiscated. He was released shortly before his death.

Displayed here is the second edition of Goes's chronicle of the reign of Manuel I, issued in 1619.

Duarte Nunes de Leão. *Cronicas del Rey Do Ioam de gloriosa memoria, o I deste nome, e dos reys de Portugal o X, e as dos Reys D. Dvarte e D. Affonso o V.* Tiradas a lvz por ordem do ... D. Rodrigo da Cvnha. Em Lisboa: Por Antonio Aluarez, 1643.

Duarte Nunes de Leão (d. 1608) was trained in the law and wrote several legal and genealogical works. He also found time from his busy schedule as a magistrate to write works on Portuguese orthography and language, as well as to recast the chronicles of the first three kings of the house of Avis. This condensed version of the official chronicles is considered one of the most important, as well as one of the earliest printed sources on the first Portuguese kings and their reigns. It was edited by the Archbishop of Lisbon and was published some thirty-five years after the author's death. The title page bears a vignette showing the appearance of Christ to King Afonso Henriques, the first ruler of Portugal (1143-1185).

Manuel de Faria e Sousa. *Historia del reyno de Portugal.* En Ambers: En casa de Juan Bautista Verdussen, 1730.

Manuel de Faria e Sousa (1590-1649) wrote most of his historical works in Spanish during the union of the Spanish and Portuguese crowns. His *Epitome de las historias portugueses,* originally published at Madrid in 1628-1629, was often reprinted. Displayed here is a deluxe edition of 1730, published at Antwerp, with a revised title, and an allegorical frontispiece depicting Lusitania, flanked by faith and fortitude, dominating the globe.

Faria e Sousa also published an edition of Camões's *Os Lusiadas* in 1639 with a prose translation and commentary in Spanish. It is also included in the exhibition.

Diogo Barbosa Machado. *Memorias para a historia de Portugal, que comprehendem o governo del Rey D. Sebastião, unico em o nome, e decimo sexto entre os monarchas portuguezes.* Lisboa Occidental: Na officina de Joseph Antonio da Sylva, 1736-1751. 4 vols.

Diogo Barbosa Machado (1682-1772) is principally remembered for his contribution to Portuguese bibliography. His *Biblioteca Lusitana,* published in four volumes between 1741 and 1759, is still an invaluable source of information.

Barbosa Machado was also a distinguished historian. His history of the reign of King Sebastião (1557-1578) is written with great erudition, and incorporates many hitherto unpublished documents. The splendidly printed volumes were published by the *Academia Real de Historia Portugueza*, of which Barbosa Machado was a founding member in 1720. The impressive frontispiece of Sebastião is engraved after a design by Gabriel François Louis Debrie, the court artist.

P. Antonio de Gouvea. *Asia extrema. Entre nella a fé promulgase ley de Deus pelos padres da Companhia de Jesus.* 1644. (Manuscript).

The discoverers and explorers of the Portuguese empire were soon followed by the missionaries. New episcopal sees were established at Goa in 1534, Bahia in 1552, Cochin in 1557, and Macao in 1576. The missions in India and the Far East are principally associated with the Jesuits, whose letters to their superiors in Goa and Rome are invaluable records of the life and customs of the countries in which they served.

Antonio de Gouvea (1592-1677) entered the Jesuit order in 1611. He was dispatched in 1636 on a mission to China where he spent the next forty years, including six years in a Canton prison. Although *Asia extrema* is believed to exist in a single copy only, it is quite a well-known manuscript and is recorded in Barbosa Machado's *Biblioteca Lusitana*, and Backer's Jesuit bibliography.

In addition to recording Jesuit activities in China, Gouvea provides a wealth of material on Chinese history, science, arts, local traditions and rituals, costume, and natural history. *Asia extrema* is written on Chinese paper and has a beautifully coloured ornate title page, dated 1644.

Jacques de Fonteny. *Sommaire de l'histoire des roys et roynes de Portugal depuis l'an 1088 jusques à present.* Tiré de divers autheurs. 1629. (Manuscript).

Other than what can be gleaned from his published works, little is known about the author of this genealogical account of the first eighteen kings of Portugal. He appears to have been a writer of poetry, drama, epitaphs, and anagrams, as well as a historian. In 1613 his brief discourse on the kings of France was published in Paris, and his treatise on the kings of Portugal may have been intended as a sequel. It was, however, never published.

CASES 3 AND 4: CAMÕES

The most celebrated name in Portuguese literature is that of Luis Vaz de Camões, whose life was inextricably linked with the triumphs and misfortunes of his nation. Little is known about his life, though a good deal of conjecture and legend surrounds him. He was born in 1524 or 1525, probably in Lisbon. His character appears to have been somewhat tempestuous, for he was twice banished from Lisbon, in 1546 as a result of a love affair with a lady close to the court, and in 1553 for wounding a court official in a brawl. Following his first banishment, he enlisted in the King's military service in North Africa, where in 1547 he lost an eye in a campaign against the Moors at Ceuta. His second banishment took him to India, where he spent seventeen years, and to the further outposts of the Portuguese empire. One legend relates how he was shipwrecked off the Mekong River and swam to shore clutching the manuscript of his great poem, *Os Lusiadas*. After suffering many hardships he finally returned to Portugal in 1570. Two years later *Os Lusiadas* was published. Camões fell victim to the plague, and died on June 10, 1580, a few months before the ignominious absorption of his nation into the Spanish empire.

Camões's poem is regarded as one of the great epics of European literature. The title *Os Lusiadas*, "the sons of Lusus", is a reference to Lusus, the mythical companion of Bacchus, who gave his name to the ancient Iberian tribe called the Lusitani by the Romans, and from whom the Portuguese are believed to have descended. The poem chronicles the rise of Portugal and celebrates the exploits and achievements of its people in creating the first modern overseas empire. The hero of the poem is Vasco da Gama whose historic navigation around the Cape of Good Hope in 1497 opened up the Indian subcontinent and Far East to Portuguese soldiers, merchants, and missionaries. The main story of the opening of the sea route to India is interspersed, by the devices of fantasy, dream, and prophecy, with all the glories, past, present and future, of his proud nation. Gama is the embodiment of Portugal's aspirations and heroism during the most glorious period of its history, and through him Camões pays tribute not just to a single hero, but to a nation of heroes.

Os Lusiadas was first published in 1572. The same year another edition appeared with an identical imprint, and it is a matter of some debate as to which of the two is the true *editio princeps*. The two editions bear a number of differences, including over two thousand textual variants. The most obvious feature of distinction is the pelican at the head of the ornamental title page. In one edition the pelican's head is turned to the right; in the other to the left. Although a number of copies contain features of both editions, in general the pelican left is regarded as an indication of priority. Both 1572 editions are

now extremely rare: only about twenty copies have survived. A facsimile of the first edition is displayed here.

The great success of the poem in Portugal is evidenced by the rapid succession of editions - in 1584, 1591, 1597, 1609, 1612, and 1613. It is claimed that by 1624 some twenty thousand copies of *Os Lusiadas* had been printed.

Luis Vaz de Camões. *Os Lvsiadas de Lvis de Camões.* Agora de noua impresso, com algũas anataçoes de diuersos autores. Em Lisboa: Por Manoel de Lyra, 1591.

The earliest edition of *Os Lusiadas* in the Library's possession is the fourth edition of 1591, which like all early editions, is extremely rare. A reprint of the 1584 edition, it is of interest in a negative sense, since all references to pagan deities have been expunged by the Jesuit censors. The 1591 edition also reproduces the extremely pedantic annotations of the 1584 edition.

Luis Vaz de Camões. *Os Lvsiadas de Lvis de Camões.* Polo original antigo agora nouamente impressos. Em Lisboa: Por Manoel de Lyra; a custa de Esteuão Lopez, 1597.

Despite the promise of the editor to restore the original text of the poem, the fifth edition of 1597 merely reproduces the mutilated text of 1584.

Luis Vaz de Camões. *Os Lvsiadas do grande Lvis de Camoens, principe da poesia heroica.* Commentados pelo licenciado Manoel Correa. Em Lisboa: Por Pedro Crasbeeck, 1613.

This important edition, prepared by Manoel Correa, contains the first biographical sketch of Camões. Written by Pedro de Mariz, it provides some details of Camões's poverty and other particulars from the last years of his life.

Luis Vaz de Camões. *Lvsiadas de Lvis de Camoens, principe de los poetas de España.* Comentadas por Manvel de Faria i Sousa. En Madrid: Por Ivan Sanchez; a costa de Pedro Coello, 1639.

Faria e Sousa's edition of *Os Lusiadas* is bibliographically interesting in several respects: it contains a twenty-two page biography of Camões, and is the first text of the poem to be illustrated. The Portuguese text is accompanied by a Spanish prose translation and extensive commentary. Interestingly, Faria e Sousa, Portuguese by birth, acclaims Camões on the title page as "the prince of the poets of Spain."

Interest in *Os Lusiadas* outside Portugal was slower to develop, except in Spain, where two versions of the poem appeared in 1580, the year of Camões's death, followed by another translation in 1591. Apart from a translation into Latin in 1622, it was another fifty years before *Os Lusiadas* was first translated into any of the major European languages. This undoubtedly reflects the minor role played by Portugal and its culture in Europe following the loss of its independence to Spain. In 1655 an English version by Sir Richard Fanshawe was published. Three years later the first Italian translation appeared. There were no French translations until the eighteenth century, the first in 1735 and another in 1766. The first German translation was not published until 1806-7, but there were six other German translations before 1879.

Luis Vaz de Camões. *The Lusiad, or, Portugals historicall poem.* Written in the Portingall language by Luis de Camoens: and now newly put into English by Richard Fanshaw Esq. London: Printed for Humphrey Moseley, 1655.

Sir Richard Fanshawe's translation has the distinction of being the first to appear outside the Iberian Peninsula. Fanshawe was well acquainted with the Hispanic world, having spent several years as secretary to the British Ambassador to Madrid between 1635 and 1638. Although Fanshawe had a good knowledge of Spain and the Spanish language, he apparently did not visit Portugal until 1661, six years after the publication of his translation of Camões, and there is no evidence to suggest he knew Portuguese. A lack of knowledge of Portuguese, however, was no obstacle to Fanshawe, as Faria e Sousa's edition of *Os Lusiadas*, with its Spanish translation and commentary, was published in 1639. It is almost certain that Fanshawe used this edition in preparing his own translation. Unfortunately Fanshawe was ill-served by his printer, and he was to regret the fact that he had been unable to see his work through the press. The text abounds in misprints and misreadings and lacks

the polish and precision that Fanshawe himself would have desired. Nevertheless, Fanshawe's translation was important in acquainting the English speaking world with the great Portuguese epic, and is of sufficient merit to have warranted a reprinting twice in the twentieth century.

Luis Vaz de Camões. *The Lusiad, or, The Discovery of India. An epic poem.* Translated from the original Portuguese of Luis de Camoens. By William Julius Mickle. Oxford: Printed by Jackson and Lister, 1776.

Fanshawe's translation satisfied most English readers of Camões for more than a hundred years. It was, however, to be eclipsed in popularity and influence by the version undertaken by William Julius Mickle in the last quarter of the eighteenth century. In the 1740s Samuel Johnson had considered translating *Os Lusiadas*, but was prevented from doing so by more pressing concerns. He later urged Goldsmith to attempt a translation. The task, however, fell to Mickle, who received Johnson's strong endorsement. One of the most striking features of Mickle's translation is its lengthy introduction, which covers a number of subjects ranging from the East India Company and the merits of commerce, to the discovery of India, and the history of Portugal's empire in the Orient. Additions to the second edition, issued in 1778, include a life of Camões, and a rebuttal of Voltaire's harsh critique of the poet.

Mickle's translation was enormously successful, and the impressive list of almost six hundred subscribers to the first edition, including such illustrious names as Samuel Johnson, James Boswell, David Garrick, Oliver Goldsmith, Joseph Priestley, and David Hume, attests to its significance, and suggests that no gentleman's library was complete without a copy. The popularity endured throughout the following century, and by 1877 there had been ten reprintings. Mickle's translation stimulated considerable interest in the Portuguese epic, particularly during the Romantic period. Robert Southey's enthusiasm for Portuguese literature was certainly inspired by Mickle's translation, which he once rashly declared to be superior to the original.

Luis Vaz de Camões. *Versão franceza dos Lusiadas de Camões pelo Duque de Palmella, D. Pedro de Sousa Holstein com o texto original.* Porto: Typographia central (Avelino Antonio Mendes Cerdeira), 1880.

Published on the tricentenary of Camões's death in a limited edition of 208 copies, this French translation of the first five cantos of *Os Lusiadas* was

undertaken by the Duque de Palmella, who has a particular significance in Dr. Stanton's collection.

During a distinguished political career, Pedro de Sousa-Holstein, the first Duque de Palmella (1781-1850), served as Portugal's ambassador at courts throughout Europe, represented his country at the Congress of Vienna, and was President of the Council of Ministers on three occasions. Excerpts from his translation of Camões, begun in 1806, appeared anonymously in 1813-14 in the emigré journal *O investigador portuguez*. The heavy duties of his office presumably prevented Palmella from completing his translation, which never appeared in book form during his lifetime.

Palmella was also a great bibliophile and possessed one of the finest libraries in Portugal, with many rare printed books and precious manuscripts. The library was finally dispersed after World War II. Many of its finest treasures were acquired by the National Library in Lisbon; the remainder of the collection was sold elsewhere. Dr. Stanton succeeded in acquiring many items from the Palmella library, including a large number of pamphlets. Most of the Palmella copies have the Duque's monogram stamped on the title page.

Luis Vaz de Camões. *Rimas varias de Luis de Camoens, principe de los poetas heroycos, y lyricos de España*. Commentadas por Manuel de Faria y Sousa. Lisboa: En la imprenta de Theotonio Damaso de Mello, 1685-1689. 5 v. in 2 pts.

Camões's great reputation rests primarily on *Os Lusiadas*, but he was also an accomplished lyric poet. After his death great efforts were made to collect his lost verses by various zealous editors, who often included poems not actually composed by Camões. The first collected edition appeared in 1595, followed by a second edition three years later. Faria e Sousa's edition, which claims to add two hundred poems to the existing Camões canon, was published in 1685, and like his 1639 edition of *Os Lusiadas*, was accompanied by extensive commentary in Spanish.

Details of the publication of this edition are somewhat obscure. Faria e Sousa died in 1649; it was another thirty-six years before the first part of his edition finally appeared, although the licence to print is dated 1679. The reasons for these delays have never been explained. Originally projected in eight volumes, volumes 6-8 never appeared and are now lost. They were, however, known to Thomas José de Aquino, who used them in preparing his edition of Camões's collected works, published in 1782-83.

CASES 5 - 7: THE EPIC AFTER CAMÕES: THE SIXTEENTH AND SEVENTEENTH CENTURIES

Francisco de Andrade. *O primeiro cerco que os Turcos puserão há fortaleza de Diu nas partes da India, defendida pollos Portugueses.* Coimbra: [João de Barreira] 1589.

Jeronymo Corte Real. *Svcesso do segũdo cerco de Div: estando do Ioham Mazcarenhas por capitam da fortaleza, ano de. 1546.* Em Lixboa: Per Antonio Gonçaluez, 1574.

In 1538 the Portuguese fortress on the island of Diu off the coast of northern India, built three years earlier to protect Portuguese trade along the Malabar coast, was besieged by Indian land forces supported by a Turkish naval squadron. The siege was finally lifted after a valiant defence under the leadership of Antonio da Silveira.

The second siege of Diu occurred in 1546. After fierce fighting the Portuguese were again victorious, although their fortress was reduced to ruins. Both sieges, particularly the second, are regarded as the most heroic in Portuguese military history, and have inspired a considerable literature in prose and verse.

Francisco de Andrade (1540-1614), the official chronicler of the reign of João III, intended his epic poem on the first siege of Diu to be a supplementary chapter to that history. Andrade's verse has been described as monotonous, mediocre, and barely distinguishable from prose.

After serving his country on land and at sea, Jeronymo Corte Real (ca. 1530-1590) turned to writing poetry late in life. His poem on the second siege of Diu has been praised for the elegance of its language and its rich imagery.

Jeronymo Corte Real. *Navfragio e lastimoso svcesso da perdiçam de Manoel de Sousa de Sepulueda, & Dona Lianor de Sá sua molher & filhos, vindo da India para este reyno na nao chamada o galião grande S. Ioão, que se perdeo no Cabo da Boa Esperança, na terra do Natal.* [Lisboa]: Na oficina de Simão Lopez, 1594.

Shipwreck was as much to be feared by Portuguese voyagers as disease and enemy arms. The *carreira da India,* as the voyage from Lisbon to Goa was known, was extremely hazardous, and many ships were lost, particularly off the ill-charted coast of southern Africa.

The galleon São João sailed from Cochin for Portugal on 3 February 1552. Battered by severe storms, the vessel was rendered unseaworthy and was abandoned off the coast of Natal. Most of the survivors, having reached

shore, perished on the long arduous march to Mozambique, including the *fidalgo* Manoel de Sousa Sepúlveda, his wife and children. The tragic story of this family is alluded to in canto V of *Os Lusiadas*, and became a popular theme in Portuguese literature. It was also treated by three great Spanish dramatists: Lope de Vega, Tirso de Molina, and Calderón de la Barca. Corte Real's epic poem on the São João is one of the earliest treatments of maritime disaster in Portuguese literature. It was published after the poet's death by his son-in-law Antonio de Sousa de Abreu.

Corte Real, from a family of famous explorers and discoverers of North America, also wrote an epic in Spanish, entitled *Felicissima victoria concedida del cielo al señor Don Juan d'Austria en el golfo de Lepanto de poderosa armada Othomana*, published in 1578.

Francisco Rodrigues Lobo. *O condestabre de Portvgal, D.Nvno Alvres Pereira.* Em Lisboa: Por Pedro Crasbeeck, 1610.

Francisco Rodrigues Lobo (ca. 1580-1622) is one of the most important figures in Portuguese poetry in the period immediately following Camões's death. The central character of his epic is Nuno Álvares, hero of the battle of Aljubarrota of 1385, in which Portuguese troops defeated the Spanish forces. Written during the period of Spanish rule, the poem had an obvious political significance, which added to its great popularity. Despite its defects, the poem was commended for the fluidity and harmoniousness of its verse, and the clarity of its style.

Vasco Mouzinho de Quevedo. *Affonso Africano. Poema heroyco: da presa d'Arzilla & Tanger.* Em Lisboa: Por Antonio Aluarez, 1611.

The subject of Quevedo's epic is King Afonso V (1438-1481), surnamed "the African", and his military campaigns of 1471 in Morocco, which resulted in the capture of the Moorish strongholds of Arzila and Tangier. The poem is an elaborate allegory of the struggle between Christianity and the forces of evil. The Moorish leader Tenebronte, who represents Lucifer, and his seven sons, symbolising the seven deadly sins, are defeated by seven Christian knights, who stand for the virtues.

Bernarda Ferreira de Lacerda. *Hespaña libertada. Parte primera.* En Lisboa: En la officina de Pedro Crasbeeck, 1618.

Portuguese by birth, Bernarda Ferreira de Lacerda (1590-1644) chose to write in Spanish, the language of the court and aristocracy. The theme of her *Hespaña libertada* is the reconquest of the Iberian Peninsula from the Moors, a process that spanned seven centuries, from the battle of Guadelete in 711, to the conquest of Granada in 1492. Such an ambitious scope proved too great, for the poem was never finished. Part I was published in 1618: part II appeared in 1673, almost thirty years after the poetess's death.

Although the poem is set in the distant past, contemporary readers would no doubt be reminded of Portugal's aspirations of freedom from Spanish rule.

Francisco Child Rolim de Moura. *Dos novissimos.* Em Lisboa: Por Pedro Craesbeeck, 1623.

In *Dos novissimos* Rolim de Moura (1572-1640) takes up a biblical rather than a national theme. Although the fall of man was hardly an innovative motif in literature, Rolim de Moura's treatment was highly original. Adam is escorted through Hell, Purgatory, and Paradise by his as yet unborn son, Abel. On his journey he witnesses the horrors of Death, Judgement, and Hell, and the glory of Paradise, to be experienced by his descendants. Heavily indebted to Dante, the author is sometimes seen as a Portuguese precursor of Milton.

Manuel Thomas. *Insvlana.* Em Amberes: Em caza de Ioam Mevrsio, 1635.

Insulana celebrates the Portuguese discovery and colonization of the Madeira group of islands in 1418 by two of Prince Henrique the Navigator's captains, João Gonçalves Zarco and Tristão Vaz Teixeira. The theme of the discovery of Madeira was also treated in the epic poem *Zargueida* by the Madeira poet Francisco de Paula Medina e Vasconcellos in 1806.

Manuel Thomas. *O Phaenix da Lvsitania, ov, Aclamaçam do serenissimo Rey de Portvgal Dom Ioam IV. do nome. Poema heroico.* Em Rvam: Por Lovrenço Mavrry, 1649.

Another epic by Thomas, *O Phaenix da Lusitania* treats the events of the restoration of the Portuguese throne in 1640, of which the author was an enthusiastic witness. Manuel Thomas (1585-1665), like many of his contemporaries (including Lacerda and Rolim de Moura), were imitators of the Spanish baroque poet, Luis de Góngora y Argote (1561-1627), whose works are characterised by their convoluted style, exaggerated hyperbole and conceits, affected Latinisms, and frequent obscurity. Although "Gongorism" was popular during the seventeenth century, it had few admirers thereafter.

Francisco de Sá de Menezes. *Malaca conqvistada. Poro grande Af. de Albvqverqve. Poema heroico.* Em Lisboa: Por Mathias Rodrigues, 1634.

Among the most popular epics of the seventeenth century, *Malaca conquistada* celebrates the deeds of Afonso Albuquerque (1453-1515), second viceroy of India, and one of the principal builders of the Portuguese empire in the Orient. The conquest of Malacca on the Malay peninsula was part of Albuquerque's grand strategy to control the Indian Ocean, the first stage of which was to capture Goa and to make it the seat of Portuguese political administration. This was achieved in 1510, and was quickly followed by the establishment of fortifications along the coast to ensure the supremacy of Portuguese sea-power. The next stage was to control the approaches to the Indian Ocean by capturing Malacca, Aden, and Ormuz. In 1511 Albuquerque succeeded in subduing Malacca and Ormuz, but Aden was never taken. Besides its strategic importance, Malacca was also the emporium of the spice trade in the Orient which the Portuguese were now able to control. From Malacca the Portuguese penetrated the East Indies and China Sea, and sent envoys to Siam, Burma, and China.

Sá de Menezes (d. 1664) was one of Camões's most successful followers. Rich ethnographical detail lends the poem an exotic flavour, while the lyrical episodes with which the main narrative is interspersed, create an almost elegaic quality. The poem was republished in a slightly revised form in 1658, and again in 1779.

Miguel de Silveira. *El Macabeo. Poema heroico.* En Napoles: Por Egidio Longo, 1638.

Like several of his contemporary compatriots, Miguel de Silveira (1576-1636?) wrote in Spanish, the language of political power in Portugal between 1580 and 1640. *El Macabeo* recounts the heroic struggle of the Jews under Judas Maccabeus against the imposition of paganism by the Romans in the second century B.C. and the triumphant recapture of the Temple of Jerusalem. Although Silveira chose a historical and ostensibly non-nationalistic theme, the situation of the Jews under the Romans was bound to have been compared to that of Portugal under Spanish rule. Silveira spent twenty-two years writing his epic, which was published posthumously. Each of the twenty books that make up the poem is preceded by an engraved illustration. *El Macabeo* was reprinted in 1731. An Italian translation appeared in 1710.

Gabriel Pereira de Castro. *Vlyssea, ov, Lysboa edificada. Poema heroico.* Em Lisboa: Por Lourenço Crasbeeck; acusta de Paulo Crasbeeck, 1636.

Although *Ulyssea* was not published during the lifetime of Pereira de Castro (1571-1632), it became very popular and went through six editions by 1827. Written in ten cantos, it is structurally similar to *Os Lusiadas,* and many passages recall Camões's epic. The title of the poem is a reference to the legend of the founding of Lisbon by Ulysses, after whom the city is named. Although the topic is nominally nationalistic, the poem is far more concerned with the gods and goddesses of Olympus than with the heroes of Portugal.

Antonio de Sousa de Macedo. *Vlissippo. Poema heroico.* Em Lisboa: Por Antonio Aluarez, 1640.

A quite different treatment of the founding of Lisbon was undertaken by Antonio de Sousa de Macedo (1606-1682), whose *Ulissippo* appeared four years after the publication of Pereira de Castro's poem. In Sousa de Macedo's version the city assumes a central place, and is inextricably linked with Portugal's greatness, as foretold by the Delphic oracle.

In addition to a versatile writing career, Sousa de Macedo was also a distinguished diplomat and served as Portugal's ambassador to London in the years following the restoration of the Portuguese monarchy in 1640.

Bras Garcia Mascarenhas. *Viriato tragico em poema heroico.* Em Coimbra: Na officina de Antonio Simoens, 1699.

Viriathus was a shepherd who rose to become leader of the ancient Lusitanians in their resistance to the Roman invaders in the second century B.C. A valiant and successful warrior, Viriathus was treacherously assassinated during his sleep by three of his own followers.

The poem departs from the seventeenth-century epic tradition by replacing mythological and fantastic elements with abundant realistic detail. The adventurous military life of Bras Garcia Mascarenhas (1596-1656) provided him with rich experience, which finds expression in the vivid combat scenes, and in the autobiographical passages which he skillfully works into one of the cantos. One of the better Portuguese epics of the seventeenth century, *Viriato tragico* might never have been published had Bento Madeyra de Castro not salvaged the manuscript. Through his efforts the poem, together with a brief biographical sketch of the author, was published in 1699, but not before it had been thoroughly plagiarised by André da Silva Mascarenhas.

André da Silva Mascarenhas. *A destruiçam de Espanha, restauraçam summaria da mesma.* Lisboa: Por Antonio Craesbeeck de Mello, 1671.

The primary interest of this work is as an example of flagrant plagiarism. A doctor of law, Silva Mascarenhas showed no scruple in helping himself liberally to entire stanzas from Bras Garcia Mascarenhas's *Viriato tragico,* which was not published until 1699, but which had been written by 1656, the year of its author's death. Like *Hespaña libertada* by Lacerda, *A destruiçam de Espanha* treats the pan-Iberian theme of the Arab conquest and Christian reconquest of the peninsula. Critics have found little merit in Silva Mascarenhas's verse which has been faulted for its incorrect metre and ungrammatical language.

CASE 8: THE EPIC IN THE EIGHTEENTH AND NINETEENTH CENTURIES

Francisco Botelho Moraes e Vasconcellos. *El Alphonso.* A Paris: Chez Estienne Michalliet, 1712.

One of two epics written in Spanish by Francisco Botelho Moraes e Vasconcellos (1670-1747), *El Alphonso* describes the deeds of King Afonso Henriques (1128-1185), founder of the Portuguese monarchy in 1143. The main attention of the poem is focused on the conquest of Lisbon in 1147. First published in 1712, the poem was reprinted in 1731, and again in 1737, each time with considerable textual changes.

Isaac de Sequeyra Samuda. *Viriadas do dr. Isac de Sequeyra Samuda, medico lusitano, e socio da Real Sociedade de Londres.* Obra posthuma, digesta, corrigida e conclusa pelo doutor Jacob de Castro Sarmento. [ca. 1750] (Manuscript).

Another epic devoted to the theme of Viriathus and the struggle of the Lusitanians against the Romans, is *Viriadas* by Isaac de Sequeyra Samuda. The poem has never been published and exists in manuscript only. In 1859 two copies were known to Innocencio Francisco da Silva, who reported them in his *Diccionario bibliographico portuguez.* Only this copy, which once belonged to the Duque de Palmella, is now thought to have survived.

Sequeyra Samuda was a physician who lived and worked in London. He was also an astrologer and a member of the Royal Society of London. Unfinished by the time of his death, *Viriadas* was completed by his colleague, Jacob de Castro Sarmento, who contributed the last fifty of the 1465 stanzas.

José Basilio da Gama. *O Uraguay.* Lisboa: Na regia officina typografica, 1769.

O Uraguay by José Basilio da Gama (1740-1795), and *Caramurú* by José de Santa Rita Durão, represent Brazil's contribution to epic poetry. Gama's theme is the War of Seven Reductions (1754-1759), or "Jesuit War", fought between the forces of Spain and Portugal on the one side, and the Tupi-Guarani Indians and Jesuit missionaries on the other. The conflict was a consequence of the Treaty of Limits, signed at Madrid in 1750 between Spain and Portugal. The treaty was designed to replace the Treaty of Tordesillas

(1494), according to which any new discoveries were to be divided between Portugal and Spain, east and west of a meridian of 370 leagues to the west of the Cape Verde Islands. Under the new arrangement, the borders of South America were reassigned. The east bank of the Uruguay River, where the Spanish Jesuit missions, or "reductions", were located, was ceded to Portugal. When the Indians and missionaries were ordered to resettle on Spanish territory, they rebelled and the five-year war ensued, with victory inevitably going to the superior forces of Spain and Portugal. One of the consequences of the war was the expulsion of the Jesuits from all Portuguese territories in 1759 on the orders of Portugal's Prime Minister, the Marques de Pombal, to whose brother the poem is dedicated.

O Uraguay is a poem of the encounter between civilized European and natural Indian man, and the inevitable conflict between the two cultures. Gama exalts natural man, while recognizing the necessity of integrating him into the civilized world.

A native of Brazil, Gama has been called the founder of a distinctly Brazilian literary tradition. *O Uraguay*, the first manifestation of this tradition, was enormously popular in Portugal and Brazil, and has been reprinted many times.

José de Santa Rita Durão. *Caramurú. Poema epico do descubrimento da Bahia.* Lisboa: Na regia officina typografica, 1781.

Like Gama, José de Santa Rita Durão (1718?-1784) was born in Brazil and educated in Portugal. *Caramurú* is an embellished account of the life and deeds of Diogo Álvares Correia (d. 1557), who was shipwrecked off the coast of northern Brazil in 1510. He reached land with a handful of his shipmates, who were killed and devoured by local Indians. A similar fate would have befallen Correia had he not taken the precaution of arming himself. A shot from his musket, which accidentally killed a bird, terrified the Indians, who hailed him as "Caramurú", meaning man of fire in their language. Treated as a god, Correia led the Indians to victory over rival tribes. Eventually he married a native woman and returned with her to Europe for a religious wedding ceremony, attended by King Henri II of France and Catharine de Medici. The couple returned to Brazil where they ended their days.

Full of exotic images and description, *Caramurú* was reprinted several times during the early nineteenth century, and may have contributed to the Romantic interest in the aboriginal peoples of America.

José Agostinho de Macedo. *Gama, poema narrativo.* Lisboa: Na impressão regia, 1811.

One of the last Portuguese epic poems came from the pen of the prolific, versatile, and irascible priest, Father José Agostinho de Macedo (1761-1831). *Gama* is an attempt to rewrite *Os Lusiadas,* and to "correct" its defects, in accordance with classical poetics. In the introduction to his poem Macedo accuses Camões of a number of poetic "violations" in both the style and structure of *Os Lusiadas.* He is especially critical of Camões's language, which he characterizes as icy, prosaic, and vulgar.

Macedo arranged for two hundred copies of *Gama* to be published. His publisher Desiderio Marques Leão, however, anticipating great interest in the poem, secretly had one thousand copies printed. When Macedo discovered the deception, he lambasted Leão in several satirical sonnets, and conducted an acrimonious epistolary war with the publisher.

The public reaction to *Gama* was clamorous, and provoked many pamphlets and articles, to which Macedo responded. The poem, however, did not sell well, and three years later it was reissued in a revised and augmented form, with the new title *O Oriente.*

João Baptista da Silva Leitão de Almeida, Visconde de Almeida Garrett. *Camões. Poema.* Paris: Na livraria nacional e estrangeira, 1825.

Born João Baptista da Silva Leitão, Almeida Garrett as he later became known, was one of the leading figures of nineteenth-century Portuguese literature. A political liberal, Garrett was exiled several times from his native land. The first exile was forced on him by the so-called "Vilafrancada" of May 1823, when the counter-revolutionary movement proclaimed the restoration of absolute monarchy. During this period (1823-1826) Garrett lived in England and France, where he wrote his two long narrative poems, *Camões,* and *Dona Branca,* which are generally considered to herald the beginnings of literary Romanticism in Portugal, and to mark the end of the epic tradition. In *Camões,* Portugal's national poet is portrayed as a typical Romantic hero: a lone, melancholic, sombre figure, isolated from the world by his genius and the circumstances of his life, a victim of an unhappy love.

Camões was first published anonymously in Paris in 1825. The second edition, the first to be published in Portugal, and with the author's name on the title page, did not appear until 1839. There were four more editions in the following twenty-four years. Displayed here with the first edition is the manuscript of the poem in Garrett's own hand. It is probably the copy he prepared for the compositor of the Paris printing house.

WEST READING ROOM

CASE 1: PORTUGUESE POETRY

António Diniz da Cruz e Silva. *O hyssope, poema heroi-comico*. Em Londres: [s.n.], 1802.

The eighteenth century was the age of Arcadias in poetry. One of the greatest of the Arcadians, Diniz da Cruz e Silva (1731-1799) was a founder of the *Arcadia Ulyssiponense* in 1756. His famous satire on the times, *O hyssope*, was begun around 1768, but because of the personal allusions contained in it, it was not published until three years after the poet's death.

Filinto Elysio. *Obras completas*. Segunda edição, emendata, e accrescentada com muitas obras inéditas, e com o retrato do autor. Paris: Na officina de A. Bobée, 1817-1819. 11 v.

Filinto Elysio was the Arcadian pseudonym of Francisco Manuel do Nascimento (1734-1819), the leading figure of Portuguese Neo-Classicism, and founder of the *Grupo da ribeira das naus*, a rival of the *Arcadia Lusitana*. Narrowly escaping the Inquisition in 1778 by fleeing the country, he lived the rest of his life abroad. A prolific poet, by his own estimate he had written some 730,000 lines of verse by 1800.

Manuel Maria de Barbosa du Bocage. *A estancia do fado, elogio dramatico, para recitar-se no Real Theatro de S. Carlos, no dia natalicio da serenissima senhora D. Maria Teresa*. Lisboa: Na officina de Simão Thaddeo Ferreira, 1797.

The most prominent poet of Portuguese Pre-Romanticism, Bocage (1765-1805) wrote elegant sonnets and some biting satire. His Arcadian name was Elmano Sadino.

Francisco Joaquim Bingre. *O moribundo cysne do vouga.* Collecção d'algumas peças mais importantes extrahida das obras poeticas do snr. Francisco Joaquim Bingre, nos ultimos momentos de sua vida. Porto: Typographia commercial, 1850.

Francisco Joaquim Bingre. *Obras poeticas.* [18–]. 25 v. (Manuscript)

Francisco Joaquim Bingre (1763-1856) was one of the founders of the *Nova Arcadia* in 1790. Some of Bingre's poems were collected and published under the title, *O moribundo cysne do vouga* in 1850, but much of his voluminous writings was never published and remains in manuscript.

Thomas Ribeiro. *D. Jayme, ou, A dominação de castella.* Poema. Lisboa: Typ. da sociedade typographica franco-portugueza, 1862.

D. Jayme is the earliest and most successful poem of Thomas Ribeiro (1831-1901). It relates the resistance of a young *fidalgo* to the idea of an Iberian Union, and is preceded by a fifteen stanza patriotic hymn to Portugal. The poem has been reprinted many times. Displayed here is the first edition of 1862.

José da Silva Mendes Leal. *Canticos.* Lisboa: Typographia do panorama, 1858.

A prominent diplomat and politician, José da Silva Mendes Leal (1818-1886) also earned a reputation in the field of literature as a dramatist, novelist, and poet. *Canticos,* published in 1858, was his first collection of verse, and enjoyed a considerable vogue.

João de Deus. *Ramo de flores.* Porto: Typ. da livraria nacional, 1869.

Ramo de flores, the second collection of verse by João de Deus (1830-1896), continued the success of his *Flores de campo* (1868). The poet's appeal lay in the simplicity of his language and the beauty of his lyrics. Deus was also a pedagogue, and developed a special method for teaching small children how to read, which is still in use today.

António Duarte Gomes Leal. *O Anti-Cristo*. 2a. edição. Paris: Ailland, 1907.

Fiercely anti-clerical and anti-royalist, Gomes Leal (1848-1924) published his first collection of poems in 1875. His long poem *O Anti-Cristo*, which first appeared in 1881, is an ambitious and somewhat chaotic work expressing the eternal revolt against false civilization.

Abilio Manuel Guerra Junqueiro. *Oração á luz*. Porto: Livraria Chardron, 1904.

An exponent of Realism in poetry, Guerra Junqueiro (1850-1923) was a critic of social values. His early works in particular satirise such subjects as bourgeois romanticism and contemporary clerical attitudes. His later poetry shows the influence of Symbolism, as in the poem displayed here.

Eugénio de Castro. *O annel de Polycrates. Poema dramatico.* Coimbra: F. Amado, 1907.

Eugénio de Castro. *O filho prodigo. Poema biblico.* Porto: Magalhães a Moniz, 1910.

Eugénio de Castro (1869-1944) was the first poet to introduce Symbolism into Portugal, following a visit to France in 1889. He published some thirty collections of poems, and was responsible for the introduction of new striking imagery, rhythms and alliteration into Portuguese poetry. Displayed here are first editions of two of his collections.

CASE 2: THE PORTUGUESE NOVEL

Camillo Castello Branco. *Amor de perdição (memórias duma família).* Porto: D. Barreira, 1945.

A prolific writer of romantic and historical novels, Castello Branco (1825-1895) is one of Portugal's best loved novelists. His tempestuous life often provided material for his fiction. After years of pleading, he eventually persuaded a former mistress to abandon her husband and elope with him. As a result he was arrested and imprisoned, but was later acquitted. This episode found its way into his most famous novel, *Amor de perdição*, first published in 1862. Castello Branco, who never found true happiness, became progressively blind and took his own life.

Júlio Diniz. *Uma família ingleza. Scenas da vida do Porto.* Porto: Lello, [19--].

Júlio Diniz. *A morgadinha dos Cannaviaes (chronica da aldeia).* Porto: Lello, [19--].

Júlio Diniz was the pseudonym of the novelist Joaquim Guilherme Gomes Coelho (1839-1871). His works, which were strongly influenced by Dickens and Thackeray, represent a stage between Romanticism and Realism. *Uma família ingleza* (1868), the story of an English family in Oporto, brought Diniz immediate fame. The same year he published *A morgadinha dos Cannaviaes*, a village chronicle of Minho, in which he attacked clerical authoritarianism and electoral corruption. A doctor by training, Diniz succumbed to tuberculosis at an early age.

José Maria de Eça de Queroz. *O crime do Padre Amaro. Scenas da vida devota.* Porto: Lello, 1944.

José Maria de Eça de Queroz. *Os Maias. Episodios da vida romantica.* Porto: Chardron, de Lello, 1927.

José Maria de Eça de Queroz. *A illustre casa de Ramires.* Porto: Chardron, de Lello, 1900.

The greatest and most cosmopolitan of Portugal's novelists, Eça de Queiroz (1845-1900) wrote most of his novels abroad, principally in Britain

and France, where he served in the Portuguese diplomatic service. Holding progressive political views, he endeavoured to expose the vices of the Portuguese bourgeoisie and upper classes in an objective and detached manner. *O crime do Padre Amaro*, a novel of clerical immorality in a provincial town, caused a considerable scandal when it was published in 1875. In *Os Maias* (1880), considered to be his finest novel, he turned to his own circle, the intellectual élite, and condemned its moral bankruptcy. He concluded that only a major catastrophe could stir Portugal from its stagnation. His penultimate novel, *A illustre casa de Ramires*, showed a new indulgence for the old way of life. Published shortly before his death, and in the same year as Thomas Mann's *Buddenbrooks*, it is a study of the decline of a wealthy and powerful family.

Aquilino Ribeiro. *Jardim das tormentas*. Paris: Aillaud, Alves, 1913.

Ribeiro (1885-1963) was imprisoned several times for his revolutionary activities. As a writer of fiction he is admired for the vigour of his style and the diversity of his subjects. *Jardim das tormentas* (1913) was his first published work. It is a collection of eleven tales about human frailty, and introduces a variety of characters from the author's native Beira province.

José Maria Ferreira de Castro. *Emigrantes. Romance.* Lisboa: Livraria Renascença [1928]

José Maria Ferreira de Castro. *A Selva. Romance.* [Lisboa?]: Edição de luxo da emprêsa nacional de publicidade, [1938?]

One of the most famous Portuguese novelists of the twentieth century, Ferreira de Castro (1898-1974) spent several years of his youth in Brazil, returning to Portugal in 1919. His first literary success, *Emigrantes*, published in 1928, describes the hardships faced by Portuguese immigrants in Brazil. This theme was continued in his next novel *A selva* (1930), which earned for him an international reputation. *A selva* presents a harsh picture of working conditions on the rubber plantations of Brazil. It has been translated into many languages.

EAST READING ROOM

CASE 1: BRAZIL

Collecção das consultas que á real prezença do snr. Rey Dom João 6. na corte do Rio de Janeiro, dirigio o governo destos reinos desde a sua creação ate á sua extincção em o anno de 1820. Repartição dos negocios do reyno, e da fazenda. 1808-1819 (Manuscript) 2 v.

A major turning point in the history of Brazil was the decision of the Portuguese monarchy to move the government from Lisbon to Rio de Janeiro. In November 1807 Napoleon's army invaded Portugal, and by the end of the month had advanced to the outskirts of Lisbon. Queen Maria, for many years insane, the Prince Regent João and the rest of the royal family, the court and the government hastily left the capital and took refuge in Brazil, where they were to reside for the next fourteen years. Brazil is the only instance of a colony becoming the seat of government of its own mother country, and in 1814 it was elevated to the status of a kingdom. Two years later Queen Maria died, and the Prince Regent became King João VI of Portugal and Brazil. In 1821, with the Peninsular War long over and Portugal's sovereignty restored, the monarch returned to Lisbon, leaving his son Pedro as regent of Brazil. On September 7, 1822 Pedro declared Brazil's independence, and later that year he was crowned emperor of the new nation. Portugal finally recognized Brazil's new status in 1825.

Displayed here is one of two volumes of copies of some six hundred letters and dispatches sent by Portuguese officials in Brazil to the council of regency in Lisbon, between 1808 and 1819.

John Mawe. *Travels in the interior of Brazil, particularly in the gold and diamond districts of that country, by authority of the Prince Regent of Portugal, including a voyage to the Rio de la Plata, and an historical sketch of the revolution of Buenos Ayres.* London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1812. 2 v.

Upon his release in 1806 from a Montevideo prison, where he had been held on a charge of spying for the British, John Mawe (1764-1829) travelled extensively in the interior of Brazil. A mineralogist by profession, Mawe was well received by the Prince Regent, Dom João, who made government archives available to him, and granted him permission to visit the diamond

mines of Minas Geraes in 1809-1810. The view of the Jaraguá mining camp, drawn by Mawe himself, is the earliest known illustration of the interior of the São Paulo district. A second edition, with colour plates, was issued in 1822.

Henry Koster. *Travels in Brazil.* London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1816.

Born in Portugal of English parents, Henry Koster (1793-1820) settled in Pernambuco in 1809 after contracting tuberculosis. Koster travelled extensively in Brazil, often on government business. He had no intention of writing a book on Brazil, but at the urging of his friends, and on the advice of Robert Southey, whose acquaintance he had made in Portugal in 1801, he produced what is regarded as a classic work on northern Brazil. The text is accompanied by splendid hand-coloured plates, executed from Koster's own drawings. An appendix contains two translated monographs on botany, written by Arruda da Camara, and originally published in Rio de Janeiro in 1810. *Travels in Brazil* was well received, and a second edition was issued the following year. It was immediately translated into French and German.

Antonio José Osorio de Pina Leitão. *Alfonsíada. Poema heroico da fundação da monarquia portugueza pelo senhor Rey D. Alfonso Henriques.* Bahia: Na typog. de Manoel Antonio da Silva Serva, 1818.

Antonio José Osorio de Pina Leitão. *Ode Pindarica offerecida à magestade d'El-Rey nosso senhor D. João sexto, na occasião do faustissimo parto da princeza real.* Rio de Janeiro: Na impressão regia, 1819.

A Columneida. Poema heroi-comico em quatro cantos. Em Pernambuco: Por J.N. de Mello, na typ. Fidedigna, 1832.

Early Brazilian imprints are extremely rare. Printing was established in the colony at Pernambuco (Recife) in the early part of the eighteenth century, but was slow to develop, due largely to the restrictive measures imposed by the authorities in Portugal. Printing did not become widespread until the arrival of the Portuguese monarchy and government in 1808. Displayed here are three items from this early period of Brazilian printing. The first is an epic poem by Antonio José Osorio de Pina Leitão, a magistrate of Bahia, on the theme of King Afonso Henriques, founder of the Portuguese monarchy. The second work is an ode by the same author on the birth of a

daughter to King João VI. *A Columneida*, the third item, is a condemnation in verse of the "Columna do throno", the political group responsible for the establishment of absolute monarchy in the Empire of Brazil in 1831.

CASE 2: BRAZILIAN LITERATURE

Domingos José Gonçalves de Magalhães (1811-1882). *A confederação dos Tamoyos*. Coimbra: Imprensa litteraria, 1864.

In this major work by Brazil's first romantic poet, the Indians are portrayed as defenders of justice against Portuguese exploitation.

António Gonçalves Dias (1823-1864). *Poesias completas*. Edição rigorosamente revista. Rio, 1944.

A poet of nature, and a pantheist filled with nostalgic sorrow, Gonçalves Dias is regarded as Brazil's finest romantic poet. He was also a distinguished ethnologist and studied Indian languages. His tragic life ended in a shipwreck.

Joaquim Maria Machado de Assis (1839-1908). *Resurreição*. Rio de Janeiro: W.M. Jackson, 1944.

A poet of Parnassianism, Machado de Assis is best known for his novels, and is regarded as the finest of Brazil's novelists. *Resurreição*, his first novel, was published in 1872.

José Martiano de Alencar (1829-1877). *O Guaraní*. Nova ediçao. Rio de Janeiro: H. Atunes, 1943.

Another of Brazil's leading novelists, Alencar wrote mainly on Indian themes. *O Guaraní*, generally regarded as his masterpiece, presents the

Indians in a romanticized and idealized manner. It was first published in 1857.

Franklin Távora (1843-1888). *O Caballeira.* Nova edição. Rio de Janeiro, 1902.

Published in 1876, *O Caballeira* is the first regional novel of northern Brazil. The title, meaning "longhair", is the nickname of a picturesque rural bandit.

Alfredo de Escragnolle, Visconde de Taunay (1843-1899). *Inocência.* 24a. edição brasileira. São Paulo: Edições Melhoramentos, [1959].

Inocência, first published in 1872, a story of love, jealousy, and vengeance in the Matto Grosso, is considered Taunay's best work. As a novelist Taunay stands between Romanticism and Realism.

Aluízio Azevedo (1857-1913). *O cortiço.* 8a. edição. Rio de Janeiro: F. Briguiet, 1939.

One of the leading exponents of naturalism in Brazilian literature, Azevedo was a keen observer and critic of society. *O cortiço* (1890) describes life in the slums of Rio de Janeiro.

Júlio Ribeiro (1845-1890). *A carne.* 19a. edição. Rio de Janeiro: F. Alves, 1945.

Ribeiro was a close disciple of Emile Zola. *A carne,* first published in 1888, is a naturalist novel of erotic love and suicide.

Euclydes da Cunha (1866-1909). *Os sertões.* 17a. edição corrigida. São Paulo: F. Alves, 1944.

One of the most celebrated books in Brazilian literature, *Os sertões* (1902) describes the northern hinterland of Brazil. The detailed descriptions of the landscape, geology, climate, flora and inhabitants are the result of long years of scientific study by the author. The novel has been translated into English as *Rebellion in the backlands.*

José Pereira da Graça Aranha (1868-1931). *Chanaan.* 2a. edição revista. Rio de Janeiro: H. Garnier, 1904.

Another of Brazil's great novels, *Chanaan* was first published in 1902, the same year as *Os sertões.* In this novel of ideas, which breaks with the realist tradition, the formation of the Brazilian nation is discussed by two recent German immigrants.

Jorge Amado (b. 1912). *Jubiabá. Romance* 2a. edição. Rio de Janeiro: J. Olympio, 1937.

The most famous and most translated of Brazilian novelists living today, Jorge Amado wrote a cycle of novels on Bahia, of which *Jubiabá* is the fourth.

Graciliano Ramos (1892-1953). *S. Bernardo.* 2a. edição. Rio de Janeiro: J. Olympio, 1938.

Another author of the left, Ramos was an accomplished stylist, a master of dialogue, and a writer of psychological depth. *S. Bernardo,* his second novel, was first published in 1935.

Erico Veríssimo (1905-1975). *Um lugar ao sol.* 7a. edição. Rio de Janeiro: Livraria do globo, 1946.

A writer of the city, Veríssimo was much influenced by Aldous Huxley. *Um lugar ao sol* was first published in 1936.

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